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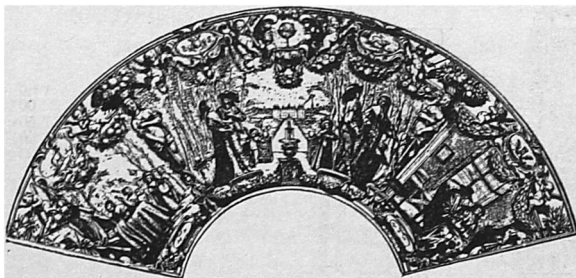
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"THE FOUR AGES." FAN DESIGNED BY ABRAHAM BOSSE, 1676.

LESSONS IN FAN PAINTING.

A FAN has a surface in the shape of the segment of a circle.

This surface is called the *mount*.

Fans are painted on

Paper, called Fan-paper;

Indian paper;

Satin;

Faye;

Taffeta, from Florence;

Gauze;

Vellum; and sometimes on

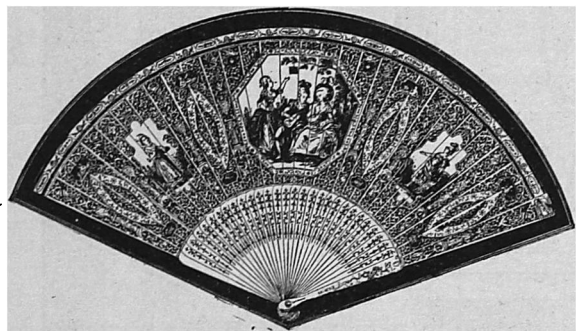
Chicken's skin and swan's skin.

Most of these *mounts* have to receive a preparation before they can take the colors. This preparation is called *sizing*.

It would not be possible to paint on these different *mounts* (except vellum) in their ordinary state. The colors would run and outlines would be impossible.

The two sizes generally used are made of isinglass and gelatine.

These substances must be allowed to soak in water for about twelve hours; they must afterwards be warmed, by the vessel which holds them



FRENCH FAN, TIME OF LOUIS XVI.

being placed in another containing hot water, in order to make them completely dissolve, and they must be used as warm as possible. Isinglass does for silk, the flexibility of which it preserves. Gelatine does for all other materials.

To prepare a yard of stuff, one ounce of isinglass, or two ounces of gelatine, should be dissolved in not more than one pint of water.

The size is kept in a bottle, covered over with a piece of paper in which holes have been pricked with a pin, to keep it from mildew. It remains good to the last, care being taken to warm it again each time it is used.

REQUISITES FOR SIZING.

A *stretcher*, similar to an embroidery frame, on which the stuff can be stretched by means of wedges, after it has been damped with the size.

A soft *brush*, large enough and broad enough to spread the size.

The requisite *utensils* for dissolving and holding the size; these utensils to serve entirely for this purpose and no other.

METHOD OF PREPARING THE STUFFS.

The stuff is cut to the proper dimensions for the stretcher and is laid on it. When this is done, the size or preparation, which should be very warm, is spread on both sides with a brush, carefully avoiding lumps, and allowed to dry. Then, having the pattern of the fan you wish to paint (or rather a piece of paper of its size) to go by, cut out the fan-mount, and pay attention that the selvedge of the stuff is to be placed lengthwise.

Sizing must be resorted to for paper, silk, and all textile fabrics.

Vellum requires no preparation.

All the mounts can be bought ready prepared.

When you have decided upon the style of fan you want to paint, take the fan-mount, of whatever material it may be, and fix it on a perfectly flat drawing board, or a piece of mill-board.

In order to fix it without making spots, dip a small brush into gum and pass it continuously all round the edge of the *mount* you wish to strain, the width of three-eighths of an inch only; hold in your other hand a fine pocket handkerchief, or

a piece of soft linen, and little by little, as you place your *mount* on the board, press it down with the linen to make it adhere.

Stretch it as much as possible, and then leave it to dry.

When you want to fix a *mount* of parchment, you must first take a small fine sponge, as used for water color painting, moisten it with very clean water, and wet the parchment therewith, which will then distend itself; as soon as it is distended, stick it quickly in the same manner as the other *mounts*.

Some persons fancy it is sufficient to fix their *mounts* at the top only, when they have but very little painting to do. This is a mistake; the *mount* warps, and is then difficult to fix.

Before beginning your design, you must take a sheet of white paper and place it below your fan; this paper will serve as a rest to your hand when at work, and you will be able to try upon it the effect of the colors.

You must avoid with the greatest care making spots either of water or of color on the fan on which you are at work. These spots get greasy and do not disappear easily, especially upon vellum.

When you have thus got all things ready to begin work, and when you have made sure that the *mount* is properly fastened and quite dry, you must trace a segment of a circle, more or less large according to the size of the fan-stick which is to receive it.

There are fans of 9, 10, 11, 12, 13, or 14 inches.

When going to select fan sticks, it would be advisable to ask for paper patterns of the different sizes for fans.

In the execution of a fan, the drawing holds almost as important a place as the painting. To draw is to write in all languages; it is writing for the eye.

Therefore it is needful to see accurately, and you will come to see accurately by training your eye to that which is correct.

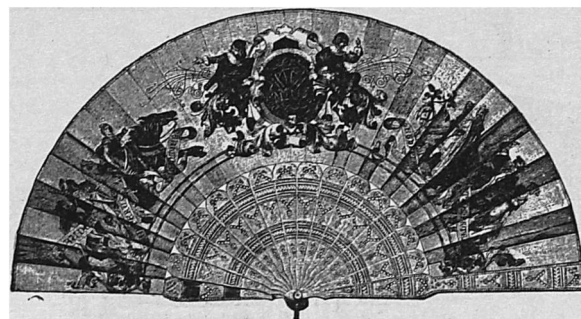
Tenderness of feeling, no doubt, is not to be learned, but it may be considerably developed by example; for this reason it is recommended to all readers to direct their attention to works only of real beauty and excellence. It is thus that judgment is formed.

Feeling without knowledge can only produce very imperfect works. Knowledge without feeling creates works without any soul, expression, or life.

These two powers are manifested in the simplest design. The sense of conception is requisite particularly in designs for fans.

The way to attain success is to try often, to practice a great deal, and always to begin again when a fault is apparent. The greatest masters never did otherwise. So never be discouraged. If you feel deeply, you will find to-morrow what you could not find yesterday. Skill comes with practice.

Try to do a thing correctly, even though it be clumsily at first; by and bye you will do it



FAN FROM GERMAN DESIGN.

cleverly. It will come by practicing drawing, especially drawing from nature. Let each stroke of the pencil be made to express a form. The lightness of your hand, which allows you to give strength in the right place with a pencil stroke, must give relief, roundness, and depth to your drawing.

Behold art in nature, and all things will smile upon you. A few pencil marks will fix on the memory and recall an entire scene.

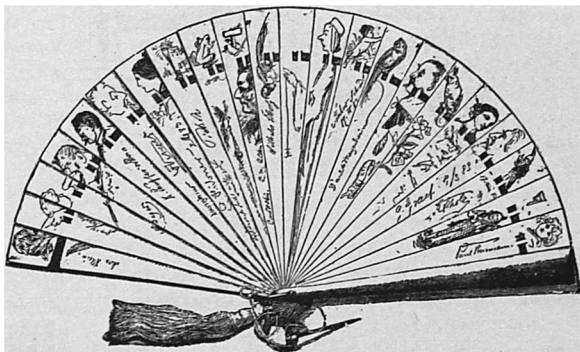
But let us return to our work.

If you have had great practice in drawing, you may at once draw your subject on the *fan-mount*, which has been gummed to your board; otherwise it is better to trace it, as it is impossible to use either Indian rubber or bread crumb for rubbing out.

In that case take a sheet of very thin paper, either *végétal* paper, or common tracing paper, on which make your composition; it can be corrected and altered as much as you like, and has the advantage that you may keep it as a specimen in your portfolio.

When your drawing is finished, spread a thin coat of black lead over the back, and rub it on the sheet of *végétal* paper very *lightly*—underline *lightly*, otherwise the lead would deposit itself on the *fan-mount*, and would render the work of painting very difficult, not to say impossible.

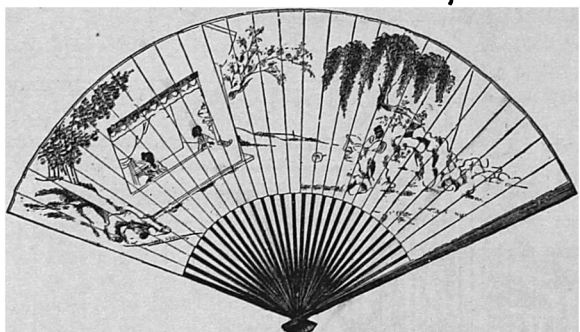
To transfer your drawing to the *mount*, you must first of all fix it securely by means of fine



AUTOGRAPH FAN.

needles; then take an ivory tracer (generally used for all kinds of transferring), and make it pass minutely over each one of the pencil marks of your drawing, which thereupon becomes reproduced on the *mount*.

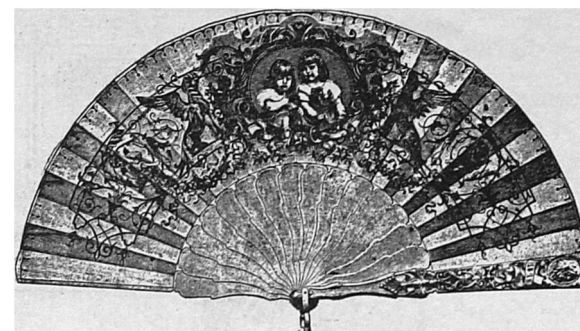
In the days when a European tour was a great event in the life of an American, he was forced to content himself with a very small cabin and poor accommodations on ship board. Now that the big lines are making quick passages and offering financial inducements that are very tempting, a scale of positive magnificence is often reached in the appointment of ocean steamers that no packet captain of former years would have dreamed of. Here is the new steamer *Austral*, for instance, with steel decks covered with pine and teak wood, its promenade deck 220 feet long, its cabins and dining-room on the main deck instead of being put down in the dark nearer the bilge water and the boilers than it should be, its electric lights, barber shops, bath rooms for hot, cold, and salt water baths, electric



FAN OF A CHINESE MANDARIN OF THE FIRST CLASS.

bells, hanging wardrobes, smoking room, grill room and extra large state rooms. The dining room, measuring 32 x 16 feet, is decorated in gold and white enamel, and is richly furnished in harmony with this plan of ornamentation. The paneling is in rich woods of differing grain and color, embellished with carved shields bearing the arms of the various nations. A centrifugal fan and stained glass windows in the saloon afford perfect ventilation, the windows being protected from the direct assaults of heavy seas, so that they may be opened in all weathers. The tables, too, can be separated, so that instead of sitting in long and solemn lines up and down the room, the passengers may divide up sociably into little knots of half a dozen or less. Several of the state rooms are extra large and are arranged to accommodate families. In such a ship a man might almost take comfort in being sea-sick.

A PAINTED and varnished dado, with a wooden molding raking with the handrail, or plain deal painted panelling, will be at once a help and improvement in the hall.



FAN FROM GERMAN DESIGN.